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THE FOLKTALE: A SYMPOSIUM¹

1. *Collections and Indexes: A Brief Review*, by Warren E. Roberts.
2. *Standards for Collecting and Publishing American Folktales*, by Richard M. Dorson.
3. *Problems and Projects in the American-English Folktale*, by Herbert Halpert.

INCREASED interest in the folktale in this country in recent years is evidenced by both an increase in the number of published collections—some of which will be mentioned in the following pages—and also in the number of folktale studies. Because of this, a Folktale Committee was formed at the 1954 meeting of the Popular Literature Group of the Modern Language Association to parallel the Folksong and Proverb Committees which have been in existence for some years. At its 1954 meeting the American Folklore Society also appointed a Folktale Committee. The two committees overlap in membership, which permits close collaboration, and at the end of their first year of existence felt it desirable to prepare and present a joint preliminary report commenting on the past scholarship on the folktale in this country, on standards for the publication of folktale collections, and on opportunities for folktale scholarship. The three papers which follow were read 27 December 1955 before the Popular Literature Group at the annual meeting of the Modern Language Association. That each paper was limited to fifteen minutes accounts for the brevity of the report. A discussion followed presentation of the papers.

I. COLLECTIONS AND INDEXES: A BRIEF REVIEW

Students of the folktale in this country can be fairly well divided into two categories: those who are primarily interested in the tales of the North American Indian and those who are concerned with the tales of the non-Indian population. Needless to say, those who are interested in Indian tales are mostly anthropologists, while those interested in other tales are, on the whole, from other disciplines. Only one man, Stith Thompson, has made outstanding contributions in both fields. It is impossible here even to mention the work that has been done on the native Indian tales, even though that work is of the greatest importance to anyone interested in folklore. Our committee has been formed to investigate the folktale in the United States exclusive of the native Indian tale, and it is to that field that we should turn.

First of all, it should be pointed out that there are no studies which can be called general surveys of this field, though such studies would certainly be desirable. Of other studies of American folktale material, as distinct from collections and indexes, we also have comparatively few. There have been published a number of monographs on international tale types, a few of which have been made by American scholars such as Taylor and Spargo, and some of these monographs, e.g., Espinosa's analysis of the Tar-Baby story, have included American versions of the tales.² One is, however, continually aware of how unfamiliar European scholars are with American folktale collections when one examines a study such as Anna Birgitta Rooth's analysis of the

Cinderella cycle³ and finds how few of the many American versions of this tale are included. A printed American Type-Index comparable to those published for various European countries would help to familiarize foreign scholars with our collected folktales.

It is in the field of hero tale and legend that one can cite the largest number of important special studies. In recent years several American folk heroes have been discussed in some detail by Jansen, Hoffman, Price, and Boatright.⁴ For legendary material, Lee has treated the Mormon legends of the Three Nephites, Jones has analyzed New York ghost stories, Hand has discussed legends dealing with mining and lost mines, and Kittredge has handled legends of witchcraft in Old and New England.⁵ A few articles have been devoted to individual legends, such as the Vanishing Hitchhiker story.⁶ While this list of studies is not by any means exhaustive, it still should be obvious that the surface has barely been scratched in the study of American legends and hero tales.

In connection with the humorous story in the United States one can cite only a very few surveys of a general nature, such as those of Constance Rourke and Mody Boatright,⁷ and even fewer studies of individual tales such as that of Type 1791, "The Sexton Carries the Parson," in American tradition.⁸ Some work has been done with folktale material, especially of a humorous nature, from printed sources as in Richard M. Dorson, *Jonathan Draws the Longbow* (Cambridge, Mass., 1946).

It can be seen, therefore, that general studies of American folktales are not very extensive, especially when compared with the work that has been done in many Northern European countries. Most of the energy of American folktale students has been devoted to collecting material, assembling analogues, and compiling indexes, and it is these activities that I would like to cover in the rest of my paper. Since I hope that our committee can undertake as one of its tasks the compilation of a complete index by type and motif, I will try to point out what indexes are already available. Moreover, in order to make it obvious that our committee is not confining itself to Anglo-American tales, I want to mention, at least in passing, some of the other European traditions represented in this country. Finally, I would like to point out that the following remarks which are concerned with European tales in America are not intended to imply that there are no native American tales. The term British-American is meant to include the native American material. Certainly, a large number of legends, tall tales, and humorous stories have originated in the United States, and additions must be made in the framework of the existing type and motif indexes to make places for important native American tales.

In this country, of course, folktales have been collected for many years. As a matter of fact, in travel literature, diaries, and the like, one can find mention of folktales of one sort or another from earliest colonial times.⁹ It is, however, not with the early, sporadic mention of folktales in literature that I wish to deal, but with the works of those who have seriously attempted to collect folktales from oral sources and to reproduce them with substantial accuracy.

Let me begin with the British-American tradition, and with the Märchen with international circulation, which appeal to students of the folktale, I suppose, in somewhat the same way as the traditional ballads appeal to students of folksong. In the last years of the nineteenth century a few scattered Märchen were published in the

JAF by such men as W. W. Newell.¹⁰ In the light of later collecting in this country, which has found Märchen mostly in remote mountainous regions, it is interesting to note that several of these early published Märchen were recorded in the North. During the 1920's and 30's several small but important articles containing Märchen were published.¹¹ Since 1940, however, an amazingly large number of Märchen have been recorded and published by Richard Chase, Vance Randolph, and Leonard Roberts.¹² In addition, Marie Campbell has a large manuscript collection from Kentucky which may soon be printed. There probably are also a certain number of Märchen in archives,¹³ in unpublished dissertations, in the WPA material, and so on.

Other varieties of the folktale—the legend, the tall tale, and the humorous story—have been more frequently recorded and published. Here I need mention only a few representative collections from recent years such as the folktale section edited by Thompson in *The Frank C. Brown Collection of North Carolina Folklore*¹⁴ for legends and Randolph's *We Always Lie to Strangers* (New York, 1951) for tall tales.

For some years the only guides to British-American folktales were to be found in annotated collections. Especially useful were the copious references assembled by Herbert Halpert for the tales in the collections of Chase and Randolph. In 1953, however, Ernest W. Baughman completed his excellent work, "A Comparative Study of the Folktales of England and North America."¹⁵ In this dissertation Baughman has arranged by tale type number wherever possible, or by motif number, the English and English-American folktales published up to about 1950. Although this study is thorough in its inclusion of published material, and although it includes some unpublished material such as the manuscript collection of legends of Louis W. Jones, there remains a certain amount of manuscript material in private hands and in archives and material in unpublished theses yet to be indexed. Baughman's study itself has not been formally published, though it is available on microfilm.¹⁶ Many of the motifs from Baughman's index are to be included in the revised form of Thompson's *Motif-Index of Folk-Literature*.

When one leaves the British-American tradition and turns to other traditions in the United States, he finds a surprisingly large number of international tale types. From the Spanish-American tradition, for instance, a large number of tales of different categories have been recorded by the Espinosas, Rael, and others in various parts of the West and Southwest.¹⁷ There is, as far as I know, no index devoted specifically to Spanish-American tales. An unpublished thesis by C. M. Dean, completed in 1929, does list by type number a few tales from New Mexico.¹⁸ Boggs, in his *Index of Spanish Folktales*, has included Dean's material, but no other from this country.¹⁹ Espinosa's very extensive notes in the 1947 edition of his *Cuentos Populares Españoles*²⁰ do cite many American tales, but his collection is not arranged primarily by type number, and Spanish-American tales which do not have analogues in his collection are not, of course, included.

From the French tradition we have Carrière's important collection from Missouri and other smaller collections from Louisiana.²¹ Extensive collections have been made in French Canada, and at least a few tales have been recorded from French Canadians in New England and in Michigan.²² There is no index at present for French-American tales, though annotations for various published collections are useful. Paul Delarue of Paris has assembled a complete type-index of French tales, and this index,

I understand, is in the process of being published. Delarue's annotations for Types 311 and 333 have already been published separately and the American versions of these two types are included.²³ It seems likely, therefore, that the Delarue type-index, when published, will be a satisfactory index to French-American tales.

From other European groups in this country not so much material has been recorded and published, though one is always aware of the fact that tales are present, awaiting collection. There is at least one collection of some size from the Pennsylvania Germans,²⁴ and at least a few German tales have appeared in collections from other parts of the country.²⁵ Although it is impossible here to list the various nationality groups from which folktales have been recorded, some mention should be made of the extensive collections of Lithuanian tales made by Balys.²⁶

Ever since the days of Joel Chandler Harris the American Negro folktale has aroused much interest, so that today a goodly amount of Negro folktale material is in print. It is a task for interested scholars to try to separate the streams of tradition which appear in the tales of the Negro. Certainly, many of the tales represent a fairly direct African inheritance, and some have undoubtedly been composed in this country by Negro story-tellers. There is, however, a surprisingly large number of international tales told by the American Negro. Many of these are undoubtedly derived ultimately from British sources, but for at least a few tales it is possible to cite only Balto-Scandinavian parallels.²⁷ No special index for the American Negro tale has ever been prepared to my knowledge. Annotated collections do exist, of course, and many American Negro versions of international tale types are included in the Baughman index and in Helen Flowers' index for the tales of the West Indies.²⁸

Finally, from the North American Indians there have been recorded over a period of many years a number of international tales, mostly Märchen. As Stith Thompson's *European Tales Among the North American Indians* shows, many of these tales have been taken either from French or from Spanish sources, though some animal tales have come from the American Negro.²⁹ Again the interested scholar is sometimes faced with the problem of deciding whether a particular story has been derived from European sources or is an independent development. In a few cases, as, for example, the ubiquitous Magic Flight motif, the possibility that international tale material reached the Indians before White contact must also be recognized.³⁰ In the majority of cases, however, there is no doubt about the European background of a given tale. For indexes, Thompson's *European Tales* is complete up to 1919 and Llorca B. Lydy's unpublished thesis includes most of the material printed between 1919 and 1926.³¹ An index which would continue these studies down to the present would be desirable, for collections containing European tales have appeared since 1926.³²

It has been impossible in this short paper to go in great detail into the work that has been done on the American folktale, and only a few of the important works have been indicated. As a summary, it can be said that a fair amount of collecting has been done in this country, though much remains to be accomplished, and good progress has been made in compiling indexes. It is in general surveys and studies that the greatest lack is apparent.

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2. STANDARDS FOR COLLECTING AND PUBLISHING AMERICAN FOLKTALES

Since the brothers Grimm first launched their *Household Tales* in 1812, a narrow formula with commercial overtones has straitjacketed collections of folktales. Almost invariably these volumes emphasize the texts, and suppress any information about the storytellers or their settings. The stories are the important thing, and through the processes of translation, revision, bowdlerizing, and general editorial improvement they wander ever farther from their oral sources. In the later editions of the *Kinder- und Hausmärchen*, the Grimms permitted increasing textual liberties. Such accomplished English scholars as Joseph Jacobs and Andrew Lang adapted for young readers tales collected by others, and today when all of Lang's serious works are long out of print, his multi-colored volumes of fairy tales still prosper. Inherited too from the archetypal work of the Grimms is the notion that folktales designed for the public must be narratives of fanciful adventure, replete with young heroes and dread ogres, witches and princesses, talking animals and magic objects. Some fifty tale-collections from all parts of the world rest on a shelf beside me, and nearly all follow the same manner of presentation. Curiously, the *Sagen* assembled by Jacob and Wilhelm Grimm never enjoyed an English translation.

In the United States these faulty attitudes toward the popular presentation of folktales persist and are intensified. Both Henry Rowe Schoolcraft and Joel Chandler Harris improved the narratives they heard from Michigan Ojibwa and Georgia Negroes. Harris misled most subsequent collectors of Negro tales by identifying the Negro repertoire with animal stories. Using Schoolcraft's materials, Longfellow sentimentalized Indian traditions, and contributed to the literary growth of tragic Indian legends, which so liberally strewed the pioneer legend books of Charles M. Skinner.³³ In recent years American publishers have found that the word *folklore* in a book title or on a jacket blurb can pay handsomely, and have applied the word to hodgepodge treasuries slapped together from printed sources and to juvenile hero-plots contrived out of whole cloth. Books such as these bear no relation to oral tradition, and they should be branded as "fakelore." In common they use a folksy idiom and offer quaint, cute, sentimental, homely, and jolly folk stereotypes.

These productions merit no attention, except insofar as they have corrupted serious studies based on sound fieldwork. An uneasy compromise now exists between the commercial and the scientific approaches to folk narrative, as the trade publishers gesture in the direction of scholarly respectability, and the university presses sniff the possibility of sales. Some of the choicest collections of American folktales—by Randolph, Hurston, Chase, Brewer, and the North Carolina Federal Writers' Project—are rewritten, and the reader can only guess as to their original forms.³⁴ Paradoxically, Chase will include notes by Herbert Halpert to his *The Jack Tales*, published by Houghton Mifflin, and Brewer will eschew all notes and sources in *The Word on the Brazos*, published by the University of Texas Press. In works like John Harden's *Tar Heel Ghosts* (Chapel Hill, 1954), a scholarly press encourages the rewriting of texts, the elimination of controlling data, and the use of a gaudy title. Blair and Meine could not publish their manuscript of nineteenth century tales about Mike Fink, in 1933, until they had constructed a running narrative. Now that Hollywood has discovered Mike, nearly a quarter of a century later, a press will issue the original sources.

Beyond the mechanical consideration of faithfulness to the spoken word, American collections are open to criticism on theoretical grounds. Why does the collector gather and publish tales? The cultural anthropologist, the ritual-origins mythologist, and the comparative folklorist can provide answers, but none that will serve the case of the United States collector. Because of the dominating influence of the Finnish historical-geographical scholars, with their emphasis on fictional tales, American collectors have sought and found Märchen: Gardner in the Schoharie Valley of New York, Chase in the Southern Appalachians, Leonard Roberts in the Pine Mountains of Kentucky.³⁵ Fascinating as are these pockets of tradition, they represent but a small segment of American traditional narrative. Fieldworkers could profit from ethnographical studies, and contribute to our knowledge of regional folk-culture, yet tale-collections consistently ignore the cultural context, the star narrators, and storytelling situations and behavior. The finest folktale volume I know, for placing tales in their living frame, *The Tailor and Ansty* (London, 1942), was written by a young English scientist holed up in Ireland, Eric Cross. *Christ Stopped at Eboli*, a journal of political exile by Carlo Levi, magnificently weaves folk legends into the daily round of Italian peasant life.³⁶

For a test case we may consider the outstanding American collector, Vance Randolph, and see where he falls short of the highest demands. Randolph has gathered word-of-mouth tales over many years in the Ozarks. He names his informants, and even gives their sources, and he states that he has set down the stories pretty much as he heard them. Although not a library scholar, he asks Herbert Halpert to provide thorough annotation. Nevertheless we can quarrel with Randolph on both mechanical and theoretical grounds. His informants are mere names, and we know nothing more about them. All the storytellers narrate in exactly the same manner, and each possesses a marvelous rhythm of speech, a rare sense of idiom, and a superb fluency that transcend reality. Also, all begin their tales with "One time there was. . . ." Of course one soon recognizes that Randolph runs the oral text through his mill so expertly that it comes out in perfect colloquial condition, stamped with his own genius and not that of individual raconteurs. Nor does he hesitate to rewrite his stories over a period of years, adding or removing dialect for better effect.

Avoiding theoretical questions, Randolph concerns himself only with the Ozarks, and wishes merely to record what the old hillfolk have to say before they perish. So he makes no distinctions among his tales, whether on the basis of form or theme or mood or function. The chief assumption behind Randolph's collecting appears in the title of his first regional book, *The Ozarks, An American Survival of Primitive Society* (New York, 1931). He sees the Ozarks as a unique and isolated subculture in American civilization, whose antique lore must be collected before it vanishes. This assumption can only be tested by comparing Ozark with non-Ozark folklore, and the most casual check at once reveals that many beliefs and tales collected by Randolph currently circulate in other regions.

At the other pole from Randolph stands the meticulously accurate ethnologist, Elsie Clews Parsons, whose collections in the Memoirs of the American Folklore Society and the *Journal of American Folklore* have placed on record a large body of American Negro tales. Parsons represented the scientific tradition of the anthropological fieldworker, and she printed tales exactly as they were given. Yet one need only compare her numerous texts with the choice sampling of Hurston to realize

how much Parsons missed. She never reached the heart of the Southern Negro tradition, and apparently enjoyed little real contact with her informants. Too often the texts are written by schoolchildren, or secured on brief visits of the great lady to the coastal islands while her yacht paused at anchor offshore. Guy B. Johnson points out how she missed the numerous obscene tales of the South Carolina Sea Islands on her flying trip there.³⁷ The fault of such dehydrated collecting lies in its purely mechanical method; every text is printed, the trivial and the fragmentary and the obscure, once they are dropped in the collection box, and the work becomes little more than a clerical exercise. Its documentary value cannot be gainsaid, but such raw data enters print only through subsidy (which Parsons could supply), reaches a tiny scholarly audience, and fails to reflect the artistry attainable in oral narration.

What requirements then shall we impose upon our ideal folktale collector? He must choose between three goals: Money, Art, Truth. The formulas of commercial publishing and the tastes of the mass reading public find no nourishment in the strict data of oral tradition. Pseudo-collectors whose first concern is Money—a praiseworthy enough objective—must abandon Truth, and examples of their frauds appear every publishing season. Nor are these “fakelore” books enhanced by Art, either in their folksy writing or their sterile contents. The clash between Art and Truth involves a more delicate judgment. In the cases of Randolph and Hurston, the artistry of the writer-collector conceals the abilities of the folk narrators, and what Art gains, Truth loses. Sadly enough, as Randolph testifies, Money and Art also prove uneasy bedfellows.

The following standards which I suggest for the American folktale collector keep Truth as the primary goal. They do not thereby reject skill in writing or imagination in conceiving and presenting the field report.

We ask first that the collector employ a conceptual approach within the area of American Studies. A collector guided by no larger purpose than the desire to accumulate new species of texts might as well collect buttons or butterflies. From the traditions of ethnic groups, for instance, he can draw conclusions about the acculturation of immigrants. He can offer insights into American regional and industrial life through bodies of traditional narratives. A soundly planned field project that contributes substantially to our knowledge of American lore and culture may have no sales appeal at all, since patient investigation in a limited geographical area can scarcely yield a book that will sell across the country. All the more recognition should go to the painstaking work of Gardner, whose intensive collection in one heavily German New York county over a period of six summers is worth a boxcar of swollen, ill-digested, fourth-hand, assembly-line treasuries. Two excellent collections, Halpert’s “Folktales and Legends from the New Jersey Pines,” and Jansen’s study of the tall-tale cycle of “Oregon” Smith, still remain unpublished dissertations.³⁸

The American collector must redefine the conventional notion of the folktale. He can find the highly prized Märchen among immigrants and even old English stock, but the major and neglected forms of oral narrative fall into other categories: local legends, historical traditions, personal experiences with the supernatural, humorous anecdotes and dialect stories. Only tall tales have received adequate attention, if inadequate treatment. Nor do Yankee Americans alone emphasize the believed tale today, as the Pennsylvania German collection of Brendle and Troxell bears witness.³⁹ On a field trip in Ireland, and in a long recording session with a Greek-

American family, I collected almost exclusively legends and occult experiences. The borderline between a *Sage* or a *Memorat* which contain folk motifs and an essentially factual story cannot always be neatly drawn; but many historical narratives related by Indian and Negro and foreign-born and White Americans contain folklore elements. Custom, belief, legend, history, and ballad continually overlap, as in Korson's two volumes of coal mining lore,⁴⁰ and should not be artificially severed. Let the American folktale collector cast a wide net for oral traditions, and seek to complement the Oral History projects of American historians.

Finally, the collector should strive for maximum accuracy and supporting data in gathering his texts. These should be secured in full from dictation or recording, and the notebooks and tapes deposited in an archive or library. An extremely fruitful collecting situation made possible by the portable tape recorder can be created when the interviewer triggers a storytelling circle into spontaneous flow. Students or radio programs and newspaper articles can sometimes help to locate informants, but texts handed in or mailed to the collector constitute a second-hand source always inferior to the rich personal associations of fieldwork. Harold Thompson's *Body, Boots and Britches* (Philadelphia, 1940) depends too much on intermediary sources. Danger lies too in the group collecting undertaken by the Federal Writers' Project, which produced a slovenly scrapheap called *Idaho Lore*, two overdressed but intriguing volumes from North Carolina and Tennessee, *Bundle of Troubles* and *God Bless the Devil*, and somehow one skillful report of Negro folk ideas from Savannah, Georgia, *Drums and Shadows*, and an accurate sheaf of Gullah Negro tales from Murrell's Inlet, South Carolina.⁴¹

New problems face the collector when he assembles his texts for publication. If he simply transfers his notebooks to a manuscript, he may add a volume to a memoir or monograph series, but he fails to meet any minimum demands of publishers and book-buyers. To use the term beloved of social scientists, he must "structure" his raw materials. First we ask that our collector turn author, and describe his major informants and the communities in which they reside, so that we can know the human beings who possess the lore. Such fabulous personalities I chanced to meet in the field as salty Aunt Jane Goudreau or strapping Chief Welsh or swashbuckling Swan Olson or unquenchable J. D. Suggs indelibly mark the narratives that stream from their lips. The folklorist enjoys a unique opportunity to meet the hidden folk who deserve as much recognition by historians of American democracy as nationally heralded politicians and industrialists. All the more reason that he collect storytellers as well as stories.

In preparing his texts for print, the collector must faithfully render the words of his informants, and at the same time consider his readers. A clear boundary divides editing from rewriting. To straighten tangled sentences, eliminate repetitions and false starts, and rearrange jumbled information, properly belongs in the sphere of editorial revision. To add words and phrases outside the vocabulary of the speaker, and to elaborate a story from bare motifs, constitutes rewriting. Spoken words may sound jerky and tortuous when literally caught in print, but they convey an immediacy and vitality destroyed through too much tinkering. Under no circumstances should the collector bowdlerize his text. If the book publisher or journal editor wishes to delete the naughty word, fight the battle on that front. A typesetter once complained about an article of mine to the editor, who in alarm asked me to strike the

offensive passage from the galley, and ripped out the whole piece when I refused; but another journal printed it without qualms. One editor changed an indelicate part of a story-character's anatomy to a more genteel appendage, and weakly I let the change stand, although it castrated the tale. Truth is mutilated when all coarse and earthy expressions are pruned away.

There are other points we can rapidly enter in our platform. The collector-editor should select representative texts, since he usually cannot publish all his inferior tales and all his good variants; and his collection should bulk large enough to permit such a sampling. Tales should be grouped according to the viewpoints of the storytellers themselves, and not by some preconceived design. Annotations should be clear and descriptive, not merely enumerative and exhibitionistic. Tale-collections devoid of any comparative notes betray the amateur, ignorant whether or not he is duplicating what already has been done. The impulse to annotate can run to extremes, so that the poor tale is engulfed in a mass of references; Gardner rather suffocates her texts with notes, but she lacked Thompson's Motif-Index. An immense boon to American collectors would be the publication of Baughman's excellent Type- and Motif-Index of the Anglo-American folktale.⁴² Also we ask for interpretive comment and analysis along with the bare texts, to clarify the history and function and form of the materials. A splendid example of astute commentary interspersed among folksong texts is Eckstorm and Smyth's *Minstrelsy of Maine*.⁴³ An ample and usable index must round out the volume.

Our ideal tale-collection contains a number of elements. All of them—edited texts, sketches of informants and settings, analyses and hypotheses, notes and indexes—should be combined with imagination and understanding, according to the special needs of each individual project. The electric excitement of fieldwork and chance encounters with memorable folk can enliven the work, and save it from being a lifeless parade of texts. Such an ideal book will employ enough Art to make Truth more visible, and perhaps even a little Money will follow.

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RICHARD M. DORSON

3. PROBLEMS AND PROJECTS IN THE AMERICAN-ENGLISH FOLKTALE

Roberts has surveyed the work to date; Dorson has not only pointed out lacks in what has been done, but has proposed standards for future collecting and publishing of folktales. My task is to draw up a program of activity. I fear that parts of it will sound like a series of projects for future Ph.D. candidates, and though I regret the tone, I must confess that if the projects are undertaken, I see no objection to their being so used.

About ten years ago I read a paper before the American Folklore Society on "The English Folktale in America." At that time I suggested that the collection and study of the folktale from English-speaking Whites was roughly at the stage at which the collecting of English ballads and folksongs had been about 1910. In the ten years that have since intervened, the stock of available, i.e., published, folktales has greatly increased. Many more states have been heard from, although there have been collections of major size from only half a dozen. There have been a few studies of individual tales and of folk heroes. As an aid to comparative folktale research, Ernest W.

Baughman's thesis is a notable contribution to our organized knowledge of what has been published of the repertory of English-speaking peoples. Nonetheless, as you have already heard in the preceding papers, much work is still needed.

I shall discuss here three topics: (1) collecting needed, (2) desirable additions for a complete American-English type and motif index of folktales, (3) special projects and studies.

Folktales can be found anywhere and rather more easily than folksongs. Obviously, in any state where state pride and scholarly interest exist together, collecting can be done if research funds are available. Even in those states where certain kinds of folktales have been collected rather fully, there is the opportunity to collect tales of various other genres. This work is worthy of support. Dorson has shown in his paper that the proper collecting of folktales requires quite as scholarly an approach as does a library research task. Misguided enthusiasm without training will only add to the stock of unsatisfactory folktale collections. Though it needs encouragement, I feel certain that in time the necessary collecting will be done in this country.

It is equally necessary to see that collecting is also done in other English-speaking areas: Australia, New Zealand, Alaska, Canada, and Newfoundland. My own brief field work experience in parts of the last three areas makes me certain that a rich crop of tales is available. Of these areas I suspect that Newfoundland, the most isolated until the last war, will prove the richest field.

Perhaps the rashest collecting project I shall propose, yet the one that could offer the most unexpectedly rich results, would be field work in England. Despite the sixty-year-old complaint of Hartland and others that the folktale is dead in England, I am convinced that a trained collector would find folktales. Contemporary collectors for the BBC have found folksongs in England despite the belief current among the older collectors that no more were to be had. Since in this country we owe much to the trained folksong collecting of the Englishman, Cecil J. Sharp, we should try to reciprocate in the field of the folktale, where our collectors are expert.

Another kind of project, one calling for cooperation between specialists in French, German, and Spanish folklore, would be collecting in what we might call border areas, sections of this country where foreign language-speaking enclaves have been settled for a long period. Let me give an example of the kind of situation that could be elucidated if we knew more about how folktales spread at language borders. In New York state in the mountain country along the Delaware River, most trickster tales are told about a local character named "Boney" Quillan. Some of the yarns in his cycle belong to the lumbering tradition and have been recorded from Michigan and other old lumbering areas. But a large group of the tales do not seem to be known farther west; instead we find them to the south in the Pennsylvania German country where they are told of Eileschpijfel, the much-Americanized descendant of the old German jestbook hero, Till Eulenspiegel. I believe that the tales have gone from the German to the English hero, but I have yet to document the process. I strongly suspect that in many states in this country we will find similar exchanges which, if investigated, might greatly advance our knowledge of how folktales spread across the Indo-European area.

Since field work is alien to the taste of many literature students, the second part of my paper will discuss some of the library tasks that need to be done. Let me first

acknowledge again that Baughman has made a basic contribution in his Type and Motif Index of English and American tales. Since for practical reasons he wanted to complete his thesis study before old age overtook him, he limited himself primarily to the major English and American sources, and excluded all but an incomplete sampling of Negro material.

Samuel Bayard has said that British-American folk music cannot be disentangled from the folk music of Ireland, Wales, Scotland, and the Isle of Man. Though this observation does not apply as completely to the folktale, I believe, on the basis of my own work in the English and American folktale, that a type and motif index of the folktale in English will eventually have to include tales from the Anglo-Irish, the Anglo-Welsh, the Anglo-Manx, and the lowland Scots traditions. For example, in annotating several large groups of folktales during the past few years, I found many parallels to American-English folktales whenever I turned to the listings in the *Handbook of Irish Folklore*.

Most of the Negro tales in the American journals and series that Baughman analyzed were not included in his Index. In my own field work I found that American Negro collections such as those by Fauset, Parsons, and Brewer were invaluable as leads for collecting from English-speaking White storytellers. A vast body of parallels to the American and English White material can easily be found by examining the excellent, though unfortunately incomplete, annotations in the third volume of *Folklore of the Antilles* by the late Elsie Clews Parsons. I think, therefore, that the published American Negro tales should be incorporated in an enlarged index.

Since Baughman stayed pretty close to the major collections, there is still much to be examined even in the American and English materials. In particular, there are various local publications in the United States and England, and several journals and series of publications not devoted to folklore but containing a good percentage of folktales. I fear that an exhaustive index of American material will demand more studies like that made by Dorson on New England publications, or must await the eventual publication of folklore bibliographies that will be comprehensive for each state. B. A. Botkin's compilations, although they leave the purist dissatisfied with their total effect, do uncover useful materials that suggest how much is available to the researcher.

Analysis of the rich regional literature of England is called for. The seven volumes of extracts of printed folklore published by The Folk-Lore Society in England are a good beginning, but include hardly a dozen counties of England and Scotland. Nor do most of these county volumes exhaust the folktales and legends in the collections upon which they have drawn. There is a wealth of folktale material in such regional books as the two volumes of reminiscences by the folksong collector, S. Baring-Gould (also a student of legend and one of the first modern English folktale collectors), and the delightful *Round About the Upper Thames*, by another folksong collector, Alfred Williams. The rich folktale material in Mary Elizabeth Wright's *Rustic Speech and Folk-Lore* points to her chief sources: regional books and English dialect collections, and especially the distinguished publications of the English Dialect Society.

Many English journals need to be examined. The folktales in *Notes and Queries* are an imposing group. (Baughman profitably utilized the 1859 volume of *Choice Notes from "Notes and Queries": Folk Lore*, which excerpted the folklore from the

first series of *Notes and Queries*.) We should also add *Suffolk Notes and Queries*, the combined *Yorkshire Notes and Queries* and *Yorkshire Folk-Lore Journal*, *Buchan Field Notes*, *The Borderer's Table Book*, and the many other county archeological and local history journals, *Word-Lore*, *The Miscellanea of the Rymour Club*, and even the *Journal of the Folk-Song Society*.

It is, of course, highly unlikely that many of the texts in this vast miscellany of regional sources, both American and British, will meet the high standard that Dorson demands for oral texts. Undoubtedly many of the stories will be merely unimportant variants of those classified by Baughman. But I have done just enough sampling in the materials I propose for investigation to be able to state this with assurance: that in many instances where Baughman reports a text from England, but none from America, or vice versa, we will be able to document the fact that the tale has been found in both countries. Our knowledge of the distribution of many tales in both countries will also be significantly enlarged. Furthermore, a certain number of standard tale types hitherto unreported from the English-speaking world will be added to the record.⁴⁴

I want to mention briefly two other neglected sources of printed materials that have affected the folk tradition and been affected by it: jest books and chapbooks. An analysis of the post-Shakespearian jest books in England, and the volumes of nineteenth and early twentieth century American humor offers a vast field for study. Similarly, English and Scottish chapbooks also need to be surveyed.⁴⁵

Finally, research is needed on unpublished collections that are semi-available. A surprising number of master's and doctor's theses, hidden in the college and university libraries of this country, deal with folktales and legends. A listing and analysis of their contents would be desirable.⁴⁶ Last of all, I mention a task that can only be done by the individual collectors in this country. I do not know of a single American archive that has analyzed and published an index of its folktale holdings.⁴⁷ Of course, apart from the time involved, we are here faced with the fact that we do not have an American series like the *Folklore Fellows Communications*, which could be a publication outlet for such indexes.

Having used up all available field research money in proposing areas in which folktales are to be collected, and having settled a couple of dozen Ph.D. candidates at work on the projects proposed to enlarge the American-English Folktale Type and Motif Index, I shall now suggest certain special problems and projects.

Regional, national, and international studies of individual tales or clusters of tales will always be needed. Before we can study the tales in any tradition, however, we need an adequate body of texts. Investigations of the American-English tradition will therefore require both the published and unpublished texts now hidden (as noted above) in local publications, in theses, or in archives. Students will probably also have to do some specialized collecting.

Most of the problems and projects in this last section of my paper require additional collecting from oral tradition. (The collecting *must* pass the standards that Dorson has noted.) This necessity does not seem to discourage American scholars. Four or five interesting studies published in the last few years, e.g., "The Three Nephites," "The Face in the Window," "The Vanishing Hitchhiker," and others, include many texts collected by the scholars who did the studies.

We desperately need literary analysis of various folktale categories and of individual story-telling styles. What are the formulas for beginning or ending the different kinds of stories? How are the stories developed? Only texts recorded verbatim can be used for such studies, unless one chooses to analyze the methods of rewriting texts practiced by various popularizers, not excluding the Grimm Brothers. Yet even here we would need recorded texts in order to see the difference between the folk style and a pseudo-literary one.

The question of the stability of folktale texts presents a curious and difficult set of problems for which methods must be devised. How much do storytellers change their versions of the stories? Tests should be made by recording tales from the same narrator at different intervals. Do some kinds of stories (apart from formula tales) have more stability than others? Do some lend themselves more readily to improvisation? How much do storytellers vary among themselves in this on the same kind of stories? What stories lend themselves to change, and what factors cause the change?

I recall one experience that interested me. A storyteller who ran a small store dictated to me in some detail a fairly long tall story. When an acquaintance of his came in to make a small purchase, I was startled to hear my narrator tell a drastically shortened version of the tale as a joke. This was certainly a conscious change to fit an immediate situation.

The role of the storyteller needs study. I suspect that William Hugh Jansen is right in insisting that in folktale (as well as in folksong) we must distinguish between the artist-performer and the one who just retells a story (or sings a song) he has heard and remembers. We know very little on this subject. Storytellers, even good ones, will sometimes say, "I can't tell that story the way it ought to be told." What are the tests of good storytelling from the point of view not of ourselves, but of those who share a tradition?

What are the folk classifications of stories? I have known women storytellers who called tall stories "damn lies" which they scorned to repeat, but they had no hesitation in telling me legends which they believed were "true." What are the folk tests for truth in stories? Little has been collected on this topic.

The differences in the kinds of stories told by different people lead to some interesting questions. Here is one. More than a hundred and thirty years ago, Hugh Miller, who collected Scottish legends, divided them into three categories. It is not his categories that interest me here so much as his observation that he found that storytellers who knew and told one of the three types rarely if ever knew the other two. Does this hold for the American oral tradition? Collecting the full repertoires of average storytellers as well as of good ones would be necessary before we can answer this.

Another question arises from Miller's statement. We need to learn what groups tell certain kinds of stories. My students in Kentucky taught me a good deal on this, but I have neither worked it out in detail nor tested it. Apparently, in grade school and high school "ghost stories" (any horror or "scary" stories) are popular, along with formula and nonsense tales. In the storytelling sessions in girls' dormitories in college, horror stories remain favorites. Horror stories, well localized, are popular also in secular summer camps for boys and girls. In Protestant religious camps there is apparently a large standard repertory of elaborate catch tales. Colleges share a variety of standard legends, usually completely localized. In my Kentucky

college, incidentally, none of my students reported "absent-minded professor" stories, though these are popular in other colleges. Business men's gregarious groups have distinct kinds of stories used in speeches, particularly by the local master of ceremonies or program chairman.

The tendency for a single individual to become the focus of a cycle of legends, which attracts to itself a wide variety of stories, is well known. Attention has been paid to some such cycles, especially those of tall tale heroes, strong men and tricksters. But such cycles are more common than is generally realized and have surprising variation in their heroes: stingy men, fools, magicians, fiddlers, and so on. The collection and study of all such cycles would be desirable, but especially of the many that have local characters as their heroes. We need to learn as much as we can about what causes such cycles to develop.

In collecting in America some of the standard European patterns should be sought for. Stories of the professions would be worth concentrating on. Here we must distinguish between the stories told *about* lawyers, doctors and preachers, and the stories told *by* them. All trades seem to have jokes and gags based on trade knowledge, completely uproarious to those in the know, but requiring a long explanation for the outsider to get the point. With preachers we have a third category: the modern *exemplum* told from the pulpit. It would be worth while not only to collect the third category, and to learn its sources, but also to compare the modern tales with the medieval collections of *exempla*.

Since Dorson has already discussed many types of legendary lore that need collecting, let me close this discussion of categories by suggesting a final point. The assumption that religious legends are found in (or from) the European tradition, primarily among Catholic groups, needs revision. The American Bible Belt is rich in religious legends of many kinds. "The Bible of the Folk"—in Francis Utley's term—is richly developed, and there is a great variety of other stories, usually didactic in character.

The American-English folktale field needs plowing, or reaping; I am not sure which figure is the more appropriate. This tentative list of problems and projects is offered for discussion.

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NOTES

¹ Preliminary report of the Folktale Committees of the American Folklore Society and the Modern Language Association, with an introductory note by Warren E. Roberts.

² Archer Taylor, *The Black Ox*, FFC 70 (Helsinki, 1927); John W. Spargo, *Chaucer's Shipman's Tale: The Lover's Gift Regained*, FFC 91, (Helsinki, 1930); Aurelio M. Espinosa, "Notes on the Origin and History of the Tar-Baby Story," *JAF*, XLIII (1930), 129-209; "More Notes on the Origin and History of the Tar-Baby Story," *Folk-Lore*, XLIX (1938), 168-181.

³ *The Cinderella Cycle* (Lund, 1951).

⁴ William H. Jansen, "Abraham 'Oregon' Smith: Pioneer, Folk Hero, and Tale-Teller" (unpub. diss., Indiana University, 1949); Daniel G. Hoffman, *Paul Bunyan, Last of the Frontier Demigods* (Philadelphia, 1952); Robert Price, *Johnny Appleseed: Man and Myth* (Bloomington, Ind., 1954); Mody Boatright, *Gib Morgan, Minstrel of the Oil Fields*, PTFLS, XX (1945).

⁵ Hector Lee, *The Three Nephites* (Albuquerque, 1949); Louis Jones, "The Ghosts of New York: An Analytical Study," *JAF*, LV (1944), 237-254; Wayland Hand, "California Miners' Folk-

lore: Above Ground," *CFQ*, I (1942), 24-46; George Lyman Kittredge, *Witchcraft in Old and New England* (Cambridge, Mass., 1929).

⁶ Richard Beardsley and Rosalie Hankie, "A History of the Vanishing Hitchhiker," *CFQ*, II (1943), 13-25.

⁷ Constance Rourke, *American Humor* (New York, 1931); Mody Boatright, *Folk Laughter on the American Frontier* (New York, 1949).

⁸ Hazel Harrod, "A Tale of Two Thieves," *PTFLS*, XXII (1949), 207-214.

⁹ See, for instance, J. R. Masterson, "Travelers' Tales of Colonial Natural History," *JAF*, LIX (1946), 51 ff., 174 ff., and Dorson, *Jonathan Draws the Longbow*.

¹⁰ VIII (1895), 143-144; I (1888), 227 ff.; XII (1899), 126-130; XIII (1900), 209; XIV (1901), 205.

¹¹ Isabel G. Carter, "Mountain White Folklore," *JAF*, XXXVIII (1925), 340-374; Bertha M. Dobie, "Tales and Rhymes of a Texas Household," *PTFLS*, VI (1927), 23-71; Ralph S. Boggs, "North Carolina White Folktales and Riddles," *JAF*, XLVII (1934), 289-328.

¹² Richard Chase, *The Jack Tales* (Boston, 1943) and *Grandfather Tales* (Boston, 1948); Vance Randolph, *Who Blowed Up the Church House?* (New York, 1952), and *The Devil's Pretty Daughter and Other Ozark Folktales* (New York, 1955); Leonard Roberts, *South From Hell-fer-Sartin* (Lexington, 1955).

¹³ See Richard Dorson, "The Michigan State University Folklore Archives," and Thelma James, "Report on Wayne University Archives," *MF*, V (1955), 51-59, 62-64.

¹⁴ N. I. White ed., (Durham, N. C., 1952), I, 621-707.

¹⁵ Unpub. diss., Indiana University, 1953.

¹⁶ *Dissertation Abstracts* (Ann Arbor: University Microfilms, 1953), Publication No. 5855.

¹⁷ Aurelio M. Espinosa, "New Mexican Spanish Folk-Lore," *JAF*, XXIV (1911), 397-444, XXVII (1914), 119-147; José M. Espinosa, *Spanish Folktales from New Mexico*, AFS Memoir No. 30 (New York, 1937); Juan B. Rael, "Cuentos Españoles de Colorado y de Nuevo Méjico," *JAF*, LII (1939), 227-323, LV (1942), 1-93.

¹⁸ "A Comparative Study of Certain Spanish American Folktales" (unpub. thesis, Indiana University, 1929).

¹⁹ FFC 90 (Helsinki, 1930).

²⁰ Aurelio M. Espinosa, *Cuentos Populares Españoles* (Madrid, 1946-47).

²¹ Joseph M. Carrière, *Tales from the French Folk-Lore of Missouri* (Evanston and Chicago, 1937); Calvin Claudel, "Four Tales from the French Folklore of Louisiana," *SFQ*, IX (1945), 191-208. See also *SFQ*, VIII (1944), 287-299 and *JAF*, LVI (1943), 38-44.

²² The tales collected by Adelbald Lambert and edited by Gustave Lanctot, "Contes Populaires Canadiens," *JAF*, XXXVI (1923), 205-271, are mostly from Massachusetts and Rhode Island. For Michigan see Richard M. Dorson, *Bloodstoppers and Bearwalkers* (Cambridge, Mass., 1952), pp. 93-99.

²³ "Les Contes Merveilleux de Perrault et la Tradition Populaire," *Bull. Folklorique D'Ile-de-France*, XIII (1951), 191-201, 221-228, 251-260, 283-291, XIV (1952), 345-357.

²⁴ Thomas R. Brendle and William S. Troxell, *Pennsylvania German Folk Tales, Legends, Once-Upon-a-Time Stories, Maxims, and Sayings*, Penn. German Soc., Proc. and Addresses, L (Norristown, Pa., 1944).

²⁵ Emelyn E. Gardner, *Folklore from the Schoharie Hills* (Ann Arbor, 1937) contains several tales obviously of German derivation.

²⁶ See, e.g., Jonas Balys, "Lithuanian Ghost Stories from Pittsburgh, Pennsylvania," *MF*, II (1952), 47-52.

²⁷ See Richard Dorson, "Negro Tales," *WF*, XIII (1954), 166-167, Type 1697.

²⁸ "A Classification of the Folktales of the West Indies by Types and Motifs" (unpub. diss., Indiana University, 1952).

²⁹ Colorado Coll. Pub., Language Ser., II, No. 34 (Colorado Springs, 1919).

³⁰ See Gudmund Hatt, *Asiatic Influences in American Folklore* (Copenhagen, 1949).

³¹ "Some European Tales Among the North American Indians" (unpub. thesis, Indiana University, 1926).

³² See, e.g., F. Speck and H. Beck, "Old World Tales Among the Mohawks," *JAF*, LXIII (1950), 285-308.

³³ *American Myths and Legends*, 2 vols. (Philadelphia, 1903) and *Myths and Legends of Our Land*, 2 vols. (Philadelphia, 1896).

³⁴ Vance Randolph, *Who Blowed Up the Church House? and Other Ozark Folk Tales* (New York, 1952) and *The Devil's Pretty Daughter and Other Ozark Folk Tales* (New York, 1955); Zora N. Hurston, *Mules and Men* (Philadelphia, 1935); Richard Chase, *The Jack Tales* (Boston, 1943) and *Grandfather Tales* (Boston, 1948); J. Mason Brewer, *The Word on the Brazos, Negro Preacher Tales from the Brazos Bottoms of Texas* (Austin, 1953); W. C. Hendricks ed., *Bundle of Troubles and Other Tarheel Tales*, by Workers of the Writers' Program of the Work Projects Administration in the State of North Carolina (Durham, 1943).

³⁵ Emelyn E. Gardner, *Folklore from the Schoharie Hills, New York* (Ann Arbor, 1937), Leonard Roberts, *South from Hell-fer-Sartin, Kentucky Mountain Folk Tales* (Lexington, 1955).

³⁶ Trans. Frances Frenaye (New York, 1947).

³⁷ *Folk Culture on St. Helena Island, South Carolina* (Chapel Hill, 1930), p. 132.

³⁸ Herbert Halpert, "Folktales and Legends from the New Jersey Pines; a Collection and a Study" (unpubl. diss., Indiana Univ., 1947); William H. Jansen, "Abraham 'Oregon' Smith; Pioneer, Folk Hero, and Tale-Teller" (unpubl. diss., Indiana Univ., 1949).

³⁹ Thomas R. Brendle and William S. Troxell, *Pennsylvania German Folk Tales, Legends, Once-Upon-a-Time Stories, Maxims, and Sayings*, Pennsylvania German Society Proc. and Addresses, L (Norristown, Pa., 1944).

⁴⁰ George Korson, *Coal Dust on the Fiddle, Songs and Stories of the Bituminous Industry* (Philadelphia, 1943) and *Minstrels of the Mine Patch, Songs and Stories of the Anthracite Industry* (Philadelphia, 1938).

⁴¹ *Idaho Lore*, prepared by the Federal Writers' Project of the Work Projects Administration (Caldwell, Idaho, 1939); James R. Aswell et al. of the Tennessee Writers' Project, *God Bless the Devil! Liars' Bench Tales* (Chapel Hill, 1940); *Drums and Shadows, Survival Studies Among the Georgia Coastal Negroes*, by the Savannah Unit, Georgia Writers' Project, Work Projects Administration (Athens, Ga., 1940); *South Carolina Folk Tales: Stories of Animals and Supernatural Beings*, compiled by Workers of the Writers' Program of the Work Projects Administration in the State of South Carolina, Bull. of the Univ. of South Carolina (Columbia, S. C., 1941).

⁴² Ernest W. Baughman, "A Comparative Study of the Folktales of England and North America" (unpubl. diss., Indiana Univ., 1953).

⁴³ Fanny H. Eckstorm and Mary W. Smyth, *Minstrelsy of Maine, Folk-Songs and Ballads of the Woods and Coast* (Boston, 1927).

⁴⁴ This explanatory paragraph has been added to my original paper in reply to questions raised in the discussion after it was read.

⁴⁵ Baughman utilized the important series of jest books edited by W. Carew Hazlitt as *Shakespeare Jest-Books*, 3 vols., (London, 1864). F. P. Wilson's "English Jestbook of the Sixteenth and Early Seventeenth Century," *Huntington Lib. Quart.*, II (Jan. 1939), 121-158, is a good survey of the earlier books, but as far as I know there is no adequate discussion or listing of English jest books for later periods. There is some background discussion of English jest books in Harry B. Weiss, "A Brief History of American Jest Books," *Bull. of the N. Y. Pub. Lib.*, XLVII (April 1943), 273-289. Weiss primarily surveys the cheap paper-covered joke books and comic almanacs published in America. Larger and more substantially bound volumes of humorous tales and jests were and still are popular. An excellent bibliography of nineteenth century American humor is given in Walter Blair, *Native American Humor (1800-1900)* (New York, etc., copyright 1937); see especially pp. 172-174 for a list of anthologies. There seems to be no list of twentieth century volumes of American humor. A few collections that I have found particularly useful are: E. C. Lewis, *After Dinner Stories* (New York and Boston, 1905); J. Schermerhorn, *Schermerhorn's Stories* (New York, 1928); L. B. Williams, *Master Book of Humorous Illustrations* (Nashville, 1938); E. Hertz, *Lincoln Talks: A Biography in Anecdote* (New York, 1939); P. Moulton, *2500 Jokes for all Occasions* (Philadelphia, 1942); F. Meier, *The Joke Tellers Joke Book* (Philadelphia, 1944). A more specialized volume, Quaker stories, is I. C. Poley and R. V. Poley, *Friendly Anecdotes* (New York, 1950).

For a good introduction to the chapbook see Harry B. Weiss, *A Book About Chapbooks* (Trenton, N. J., 1942), which has an excellent bibliography. See also his *American Chapbooks, 1722-1842* (New York, 1945). Catalogues of chapbooks often have full descriptions, and occa-

sionally useful annotation, e.g., those published by J. O. Halliwell; the valuable catalogue of the holdings of Harvard Coll. Lib. (1905); and that of the N. Y. Pub. Lib. (1936). Indexing of chapbooks might well begin with the convenient volumes which reprint chapbooks, such as W. J. Thoms, *Early Prose Romances* (various editions); the anonymous *John Cheap, The Chapman's Library*, 3 vols. (Glasgow, 1877-78); J. Ashton, *Chap-Books of the Eighteenth Century* (London, 1882); and R. H. Cunningham, *Amusing Prose Chap-Books* (London and Glasgow, 1889).

⁴⁶ See, e.g., many of the theses listed in *Southern Literary Culture: A Bibliography of Masters' and Doctors' Theses*, by Clyde H. Cantrell and Walton R. Patrick (n. p.: Univ. of Alabama Press, 1955). Folklore theses in Tennessee colleges are listed by John E. Brewton, "Scholarship in Tennessee Folklore," *Tenn. Folklore Soc. Bull.*, XX (Dec. 1954), 94-97. For folklore theses in two New York colleges, see Harold W. Thompson, "Theses on Folklore, Albany State College and Cornell University," *N. Y. Folklore Quart.*, VIII (1952), 230-232; IX (1953), 55-56.

⁴⁷ As Roberts points out in his paper, Baughman included references in his study both to his own archive and that of Louis C. Jones at the Farmers Museum, Cooperstown, New York.

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